their own business. All speculation as to the Speakership is at an end, many thinking there will be no election during the

XXXIVTH CONGRESS FIRST SESSION

HOUSE OF REPRESENTATIVES.

ROUSE OF REPRESENTATIVES.

WASHINGTON, Friday, Jan. 4, 1856.

Mr. ROYCE rose to make a personal explanation. He said he had frequently expressed his opinion that careumstances are at work which are hurrying as almost irresistibly to a disruption of the Union. He saw, with the most profound regret, a party formed at the North based on the single idea of hostility to the institutions of the Scuth, which party holds that Freedom is national and Slavery sectional.

The Constitution recognizes Slavery, the formation of that instrument being the result of conciliation and compromise. If that party obtains possession of the Government—and he thought it would—disminion would be the result. He did not desire this, and God forbid like it should ever happen.

Mr. ALLISON replied, saying he had no disposition to make war on Slavery in the States, but he opposed its forther extension.

Necessary for a choice, 111.

Mr. DUNN appealed to the Massachusetts men to surrender their personal preference which stands in the way of effecting their great end, and unite on Mr. Letter, whom he cologized as eminently fitted for the

Speakership.
Mr. KNOWLTON replied that Massachasetts alone does not ask the election of Mr. Banks, but the great wird of Freedom has haid her hand upon him. He wid that Mr. Denn, and a few other gentlemen elected on the Anti-Nebraska issue, could, if they would, re-leve the House from its entanglement. Messes, JONES (Tenn.) and HOUSTON regarded Mr. Dunn's resolution, declaring Mr. Leiter.

Mr. Dunn's resolution decianing Mr. Leiter Speaker, as nothing more than a nomination, and denied the right to thus nominate and require the House to vote

for or against.

As or against as subject by 100 against 39.

As or against against against 39. The resolution was rabled by 100 against 39.

Mr. UNDERWOOD offsis 1 a resolution which must, be said, necessarily result in an election, namely:
That the first gentleman named on the list of Member be put in nomination, and failing to receive a majority of a quorum, the vest one be voted for, and so on rid in election be effected.

The prices ground vote was

an election be effected.

This was also tabled. The ninety-second vote waithen taken, with precisely the same result as the previous one. Adjourned.

ELECTION OF GOVERNOR OF MAINE. Augusta, (Me.) Friday, Jan. 4, 1856.

The Legislature to-day elected Judge Wells, Old-Line Democrat, Governor of the State for the current year. He had 88 votes in the House and 21 in th Sepate. SECOND DISPATCH.

The following is the vote of the Legi-lature fo Governor:

Governor:
Is the House—Mr. Reed, (Straight Whig.) 90: Mr.
Wells, (Democrat.) 88; Mr. Morrill, (Republican.) 60;
Mr. Morse, 46; Mr. Holmes, 9.
IN THE SENATE—Mr. Wells, 21; Mr. Reed, 7; scat-

tering, 2.
Gov. Wells was subsequently inaugurated, and sent in his Message to the Legislature. In it expresses no opinion on the policy of the Nebraska bill, but acquiesces in it. He takes strong ground against the Liquor Law, and recommends a license system. He also recommends the cetablishment of a Court of Common Pleas, condemns the Alien and Naturalization laws, and the Personal Liberty Act. The educational system of the State is alluded to, and some suggestions made as to further legislation on the subject. He opposes the tale of timber lands unless money is needed, praises the reform school, and advocates improvement in the militia system.

FROM KANSAS.

Sr. Louis, Friday, Jan. 4, 1856. A letter published in The St. Louis Democrat, dated, Leavenworth, December 28, says, the office of The Territorial Register, an Administration paper, was mobbed, the type thrown into the river, and a lot of paper burned. The mob was composed principally of Missourians.

The Free-State party, at their Convention on the 2nd of December, nominated Charles Robinson for Governor: No Y. Roberts, for Lieutement-Governor and M. W. Delahay for Congress. The election takes place on the third Tuesday in January. Col. Lane, who was Robinson's opponent for the nomination, va defeated by a vote of 55 to 22.

MESSAGE OF GOVERNOR OF MARYLAND.

MESSAGE OF GOVERNOR OF MARYLAND.

BALTIMORE, Friday, Jan. 4, 1856.

The Message of the Governor was sent to the Legis lature te-day. It treats almost exclusively of State affairs. The State finances are represented as being in a very favorable condition. The total debt of the State is \$15,132,000—the interest on \$5,700,000 of which is paid by the corporations for which that portion of the debt was assumed, leaving the interest on \$9,432,000 to be paid by the State. Of this amount \$3,426,000 is held by the Sinking Fand. The debt of the State being thus entirely under control, can no \$3,426,000 is held by the Sinking Fund. The debt of the State being thus entirely under control, can no longer be a source of embarrassment. The Governor advises the establishment of a competent public school system for the State; opposes the reduction of laxes, but recommends the abelishment of the stamp lox. He also denounces secret political associations, and indorses the Nebraska bill.

NON-ARRIVAL OF THE ARAGO AND CANADA. THE HIGHLANDS, Friday, Jan. 4-1:30 P. M. There are as yet no signs of the steamship Arago how sixteen days out from Havre and Southampton.

HALIFAX, Saturday, Jan. 5, 1856-2 a. m. The night is fine and clear, but up to the present Doment there are no signs of the steumship Canada.

A strong north-west wind prevails. THE ASIA OUTWARD BOUND.

Bostos, Friday, Jan. 4, 1856.
The Royal Mail steamship Asia, from Boston, arrived here at 2 o'clock this morning, and sailed again shortly afterward for Liverpool.

FROM RIO DE JANEIRO. FROM RIO DE JANEIRO.

BALTIMORE, Friday, Jan. 4, 1856.

The schooner Lynchburg has arrived here with Rio dates to the 26th of November. Coffee was duller; sales of 125,000 bags at 500 decline. The stock was reduced to 120,000 bags. Holders were firm, and asking higher rates at the close. Out of 128,000 bags sold during the previous month, 80,000 were for the United States at 4||700 at 4||900, and for good 4||300 at 4||500. Sterling Exchange 27 per cent premium. Flour droon-

States at 4 1700 at 41500, and for good 4 1500 at 42500. Stering Exchange 271 per cent premium. Flour drooping; Baltimore \$23, and Haxal \$23. Left in port, barks Anua, for Philadelphia: White Uloud, for New-York; White Squall, for do.; Fairy, for Philadelphia; and Denmark, for do.

CINCLES ATT, Friday, Jan. 4, 1856.
The navigation of the Ohio is entirely suspended, to twee being blocked up with ice. The weather here intensely cold. NAVIGATION OF THE OHIO.

NEW-YORK LEGISLATURE.

From Our Own Reporter. SENATE....ALBANY, Thursday, Jan. 4.

SENATE....ALBANY, Thursday, Jan. 4.

DR. BRANDRETH WANTS MR. FERDON'S SEAT.
Senator KELLY presented a spetition from Dr. Brandreth, asking for the seat now held by Mr. Ferdon.
The petition of Mr. Brandreth sets forth that at the election in Nurember last the petitioner was a candidate for the office of Senator in the VIII Senate District; that John W. Ferdon, John W. Ferdon, that there were gross fraults and irregularities in the manner of conducting the election, and canvasant and returning the votes, by which the actual will of the voters in said District was defeated, and the petitioner defrauded out of a farge monber of legal votes; that a fraudiant and concerted plan and combination was entered into, the petitioner believes, among his opponents to defruad the petitioner without respect to the actual number of votes cast or majority given to the petitioner by the legal voters of said District; and that by such combination, fraud. &c., the petitioner was defrauled of the legal votes of said District; and that by such combination, fraud. &c., the petitioner was defrauled of the legal votes of selection. All of which allegations the petitioner by the legal voters of as did District; and that by such combination, fraud. &c., the petitioner was defrauled of the legal votes that the second prove at such times and in such manner as the Senate will designate and appoint.

THE BUFFALO AUCTIONEERS.

THE BUFFALO AUCTIONEERS These gentlemen, through Senator WADSWORTH, have petitioned the Senate, asking for the passage of taws to govern their business in Buffalo, similar to that now in force in New-York.

COMPANIES NAVIGATING LAKES AND RIVERS. Mr. WADSWORTH noticed a bill to amend the act relative to companies navigating our lakes and rivers. CANAL LABOR

Mr. J. O. SMITH introduced a bill providing that

whenever any claim or claims for labor actually per-fermed, or for materials actually furnished or used by or under the direction of any superintendent or agent of the State, while the superintendency was in conflict during the years 1853 and 1854, and such claims shall appear to be equitably due, it shall be the duty of the Auditor of the Cenal Department to pay or cause to be paid the same.

ST. LUKE S HOSPITAL.

Mr. SPENCER naticed a ball providing to exempt this Institution from taxation.

Also a bill providing to subject all Hospitals in the State to visitation by the Commission appointed under an act passed last Winter, with authority to visit theseveral Poor-Houses, Jails, &c., throughout the

THE BANKING LAW. Mr. BEADFORD noticed a bill providing for an amendment to the General Banking Law, so that bonds and mortgages shall hereafter be accepted at the Banking Department at 80 per cent upon their worn real value.

A NEW JUDICIAL DISTRICT. Mr. PATTERSON noticed a bill providing for the creation of another Judicial District, to be composed of Ontario, Wayne, Monroe, Livingston, Genesee and

The House restaned its voting for Speaker this morning, and after calling the roll seven times, an adjournment to Monday evening, at 6½ o'clock, was effected by a vote of 64 to 63.

	The votes were as follows:						
	13th.	14th.	15th.	16th.	17th.	18th_	19th
i	Odell. (K. N.)	40	40	39	39	30	- 4
	Prendergast, (Rep.)35	31	35	35	33	35	•
	Beiley, (Detn.)25	35	25	25	25	25	2
	Hoyle, (Dem.)10	10	10	10	10	10	- 1
1	Robinson, (Dent.) 5	5	5	5	- 5	- 5	- 3
١	Scott, (Dem.) 4	4	4	5	4	- 4	
1	Fowler (Whia) 2	2	2	2	2	- 2	- 3
	Lafever, (K. N.) 1	-1	1	1	1	- 1	
	Wakeman, (Rep.)			270-00	- 1		STATE A

On the 16th vote Mr. Duganne changed from Odell to Fowler. On the 17th vote Mr. Duganne voted for Mr. Wakeman.

Mr. Wakeman.

Absenters—Messra B. Bailey, (Dem.); Brady, (Dem.); Crocker, (K. N.); Odell, (K. N.); Prendergast, (Rep.); Spinela, (Dem.); Van Santvoord, (Dem.) On the 19th vote Mr. Duganne voted again for Mr. Odell, and Mr. Gould, who votes for Mr. Prendergast,

A brief debate sprang up on the motion to adjo over to-morrow. Some members—particularly Mr. WOODS and Mr. MAHEN of New-York—thought an WOODS and Mr. MAHEN of New-York—thought an organization might be effected after members had gone home and consulted their constituents. Others—principally Americans—were for remaining in their seats and voting, thinking that the most likely way to produce the result. The vote—64 to 63, showed the House to be pretty evenly divided on this question.

THE OPERA IN NEW-YORK.

There was a very brilliant audience last night at the Academy, it being the last night of the season. The opera was Don Giovanni; the principal characters beng as follows: Donna Anna, La Grange; Eleira, Hensler: Zerlina, Didicé; Don Giovanni, Morelli; Leporello, Rovere; Masetto, Giulio. The majestic andante and chivalric allegro of the overture being got through with, the curtain rose upon the old rescally Leporello. The music of combination, with its dramatic effects and the exclamatory solo of Elvira, failed to rouse the audience; faint applause followed even the charming Batti of Zerlina; but the beautiful trio of masks-the piece where the antique style of violinism is suspended, and the dulcet wind instruments accompany-where, too, the ideas are the most modern-was encored. The finale of the first act is magnificent musically speaking, but dramatically uniteresting-a cavalier keeping a lot of bumpkins at bay, partaking more of lusty farce than lyrical drama. That cheval de bataille of the modern opera, the declamatory tenor voice, written at the pitch in concerted pieces as in the school which Duprez has made so famous, is wanting-the tenor part in the first act being little less than a bore as given last night. The immense developments of baritone music are also wanting in this opera, in which so much "good thunder" is now made. We believe it is our friends of The Musical Review of this city who characterized this opera as old-fashioned. This is no term of reproach, but simply describes a certain way of composing, chiefly as regards the pitch of the male voices, the nature of climax and accent, and the vocal form of pieces different from that now adopted. We prefer the modern innovations, and so do the singers, and so do the public. The performance last night was not particularly satisfactory. Although opera was composed to an Italian text for Italian singers, the latter do not like to sing it, as they cannot gain applause, as a general thing. Rovere, for example, usually a successful buffo, cannot make anything a makella and of le poretto, the music not being comic. Morelli's drinking song, too, felt dead. Miss Hensler did not win applause, and even Mad. Didied was not a great card on the occasion. The versatile Mad. La Grange brought not down the accustomed plaudits. In a word, the effect of the company on the audience must not be judged by last night's performance. The audience will have to learn to listen to the orchestral meanings as well as to sing-

The occasion of the close of the Academy properly lead us to make some remarks on the entire on, added to a review of the Opera as an institution in this city-its past career and its prospects, to gether with some suggestions as to the best mode of carrying it on.

The season just concluded, opened the 1st of October last, under the direction of Mr. Paine, one of the stockholders, a gentleman of large means and great taste, who chose out of pure dillelanteism to hold the musical ribbons. The singers mentioned as performing last night constituted the company, with the addition of Mr. Amodio, a young man with one of the finest baritones extant; M. Brignoli, a tener growing every day in reputation; M. Gasparoni, a fair bass; and a few others of less note.

The pieces performed were: Il Trovatore, eight times; Linda di Chamonix, four; Massanillo, four; Norma, four; La Sonnambula, three; Il Profeta, nine; I Puritani, two; Semiramide, three; Lucrezia Borgia, three; Il Barbiere, two; La Favorita, two; Don Giovanni, one.

The newest Operas were Il Profeta and Trovatore, The performances as a whole were satisfactory. More rehearsal was due in some instances, but this is a difficulty with such a variety of performances. Mr. Paine has gained much honor by his liberality and devotion to the opers. He was, we learn, sole master

of the establishment The close, then, last night of what may be termed the third senson brings again to the consideration of lovers of art some very interesting questions—Have those who control the destiny of that house yet succeeded in any degree in establishing the Opera as a permanent institution of New-York, or have they even attempted to bring that enjoyment within the means of the peo-ple? Have the letter and spirit of the charter been

earried out? Has the cause of Music been really advanced? Or, has a vast amount of capital been already absorbed in badly constructing and badly managing a badly situated opera-house, and in seeking to derive its support from a limited class, which other-wise would have found investment in one well situated, perfectly constructed, successfully managed—one really creating and diffusing taste, festering art, rendering it the growth of our own soil, by placing its cultivation within the means of all? In a word—has the erection of the Academy advanced or impeded the

These questions we propose to examine, and to bring to their elucidation facts, involving a brief history of the Italian Opera in New-York; some account of the places in which and the periods during which it has been performed; the prices of admissions, receipts and expenses: the code of management, and the causes of almost uniform failure. Preceding this examination, we would parenthetically remark that all theater built exclusively for Italian operatic representations in this city have failed; and that probably any house still devoted exclusively to that object cannot succeed; but as we will hereafter set forth, the performances of Italian Opera may and should be given conjointly with English Opera, and other such cutertainments, no matter how various, as have given preeminest popularity to Niblo's; and that whenever Italian Opera is so give

on system, there will be a probability of its permanent

pstable-hment which has never before existed. We

propose also to show what are the requirements of 10 on, construction, equipment and management of an opera-brose, to afford representations at prices within the means of all, and to insure the support of all. W design likewise to exhibit that, according to its charter and the statements of its projectors, the Academy of Music was designed to be an opera-house of superio the and splender to any before existing here, in order to accommodate vast numbers at reduced rates of admission, and "to encourage and cultivate a taste of music by furnishing facilities for instruction, and by "rewards for polices for the best musical compositions; and we intend to examine what, if anything, has been done by its managers toward the accomplishment of these objects, as well as what may and should be done The attempts to establish an Italian Opera as one of

the public amusements in New-York have been ou-

merous, from the first one in the year 1805 to the pres-ent time. In that year and the one following, the company of Garcia, of which his daughter, the Mali bran, was prima denna, gave 79 representations twice and thrice a week at the Park and Bowery Theater at the following prices of admission: Boxes, \$2; pit, at the following prices of admission: BOXe², \$3; pit, \$1; Gallery, \$5 cents. The total receipts were \$56,685. The largest nightly receipt was \$1,962; the smallest, \$250; the average, \$717. In those days the public had the good taste not to require a new opera every three nights; for during that season Il Barbiero was performed twenty-three times; Tancred, fourteen: Otello, nine: Don Giovanui, ten, and other operas four or five times each. The next attempt, we believe, was that made in 1802 by Montressor's Com-pany at the Richmond Hill Theater. In that season of 35 nights the receipts were \$25,603; an average of 8731 a-night. Next the Italian Opera House at Church and Leonard streets was built, and during its first sea son of six months in 1833-'34 under Rivafinoli's management the receipts averaged \$750 a-night. During ing its second senson of five months, in 1834-'35 under Porto and Sacchi's management, the receipts averaged \$450 a-night. The project of maintaining this as an Italian Opera House was then abandoned; it was rented for theatrical purposes, and in 1211 was destroved by fire.

Signor Palmo next erected an Italian Opera-House n Chambers street, which opened in 1843-1, with a season of twenty-seven nights, the gross receipts of which were \$13,525-an average of \$501 a night During the first twelve nights of the next season at the same house the receipts averaged \$432, and during the season of 1845-6 about \$500. Palmo's Opera-House being voted too small and too far down town for the fashienables, was then abandoned, and became some years later what it now is-Burton's Theater. A hundred and fifty gentlemen next subscribed to support the Italian Opera for seventy-five nights a year during five years. Upon the strength of this subscription Messrs, Foster, Morgan and Colles built a very elegant Opera-House in Astor place, near Broadway. This house had accommodations for nearly 1,500 persons scated, viz: in the parquet 308, in two stage-boxes 28, in the first-tier balcony and boxes 277, in the second-tier private and open boxes 246, and in the third tier or emphitheater 600. The five sensons, commencing with the Winter 1847-8 and ending with the Winter 1851-52, were given, and the receipts on the average were about \$850 a night.

These were all for what may be termed the legitimate attempts to establish Italian Opera as one of the institutions of New-York from 1825 till 1854; beside these there were several chance seasons by Alboni, Sentag, and the Havana Company and others, who had no interest in establishing the Opera in New-York, but calculated on making a large sum in a short time and carrying it out of the country to be spent. The prices of the above regular or legitimate sensons were various, ranging from \$2 to \$1, the last sum being the owest ever charged to the best places. Most of these sensons ended disastrously, the expenses exceeding the receipts. When the five years' subscription for the support of the Astor-place Opera House expired that building was converted to its present use-a library. It was then proposed to build an opera-house capable of accommodating three times as numerous an audience, in order to make the experiment of a cheap Opera. In favor of building such an opera-house many arguments were presented, the chief of which was that if the Opera could at all be established here as a permanent institution it must be democratic, that is drawing its support from many people, and not from a limited number of private hox holders, and accordingly a house of great size was required by which numbers could be accommodated at prices of admis ion within the means of all. Some years before application had been made to the Legislature for an act of incorporation for this object which had been refused; it was now renewed and obtained. The following clauses from the charter show what the Legislature deemed to be the objects for which it was

granted:

"Whereas, in the judgment of the Legislature, the objects proposed by the persons hereinafter named, cannot be attained under any general law; therefore, James Phalen, John Paine, Cortlandt Paimer, Reuben Withers, William C. H. Waddell, Thomas E. Davis, Charles A. Davis, their associates, and all other persons who may become subscribers and owners of the stock hereby created, shall be, and their successors are hereby constituted and declared to be a Corporation and body politic, in fact and in law, by the name of "The New-York Academy of Music," for the purpose of encouraging and cultivating a taste for music by cencerts, operas, and other entertainments, which shall be accessible to the public at a moderate charge, and by farnishing facilities for instruction in music, and by rewards or prizes for the best musical compositions.

compositions.
The said Corporation shall have power by their The said Corporation shall have power by their corporate name to purchase, hold and convey real estate in the City of New-York, not exceeding twenty lots, and to erect thereon a suitable building, with furniture and properties for such entertainments as they shall obtain license for from the corporate authorities of the City of New-York; rooms for instruction in music, depositories of musical instruments, and such other purposes as may in the opinion of the Directors tend to carry out the design of such institution; and to transact all such business as necessarily appertains to transact all such business as necessarily appertains to the erection, constructing, furnishing, leasing, or otherwise disposing of such real estate and the improve-

ments thereon."

The stockholders, too, supposed the Academy of Music was to be a democratic theater, "to seat comfortably from four to five thousand persons," as appears from the subjoined extracts from their articles of

"Whereas, a plot of ground has been obtained for "Whereas, a plot of ground has been obtained for \$60,000, on the north-east corner of Fourteenth street and Irving place, 204 feet on Fourteenth street, and 122 feet six inches on Irving place, containing 25,000 square feet, upon which it is proposed to creet an Opera-House, the exterior of which shall be an architectural ornament to the city—the interior to be, in point of elegance, comfort and convenience, equal, if not superior to any similar establishment now existing, and calculated to accommodate and comfortably scat from 4,000 to 5,000 persons. Now, therefore, we, the several subscribers hereto, agree to pay in installments, and at such times as the Company shall desire, the respective amounts set opposite our several names With this fund the Company shall purchase the land and have creeted thereon an Opera-House of the general character above united.

have crected thereon an Opera-House of the general character above named.

"Upon or before the completion of the building the Company shall make and execute, to such person or persons as shall give satisfactory security for the payment of the real, as well as an ample guaranty for the producing Italian Opera and other musical entertainments, on a scale commensurate with the expectations of the subscribers and the public, a lease of said premises for one or more years, at the yearly reat of seven per cent upon each share.

The Legent shall be bound by his lease to give or

said premises for one or more years, at the yearly read of seven per cent upon each share.

The Lessee shall be bound by his lease to give, or cause to be given, in the said Opera-House, 75 opera performances, or opera nights, (in one or two seasons), neach and every year during the term; each subscriber to be entitled to an admission ticket to one of the best scats, (proceenium boxes, and boxes to which saloons are attached, only excepted,) for each share of \$1,000, during the regular opera season, as well as on all other occasions on which performances of any kind was be given.

In the charter no mention is made of representing Italian Opera as a purpose for which the Academy would be rented; but the articles of subscription to the stock above quoted, provided that the leases should be bound to give Italian Opera and other musical enertainments. The other musical entertainments have thus far been balf-a-dozen concerts. The charter was granted on April 10, 1857, the building was commenced in May, 1855, completed September, 1854, at a cost of

\$355,000, including payment for the ground, and opened on October 2, of that year. Fifteen months have apsod since its dedication. During that brief period has passed through the hands of five different manyers, who have conducted three seasons. It opened with the Grisi and Mario troupe, who, between the 2d October and 30th December, 1854, gave about 49 performences, the first half under the management of M Hisckett, and the remainder under that of four wealth to ekholders represented by Mr. Paine. The prices of reducision were at first 5.1 to all pasts of the house ex mmedate 1,600 of "the masses;" and a place so constructed that most of the occupants, should it eve chance to be filled, can have quite as good a view of the performance as could be obtained from Brooklyn Hights or the Fort at the Narrows. The admission to this amphitheater was fixed at 50 cents. Subsequently during the season the \$3 price was reduced to \$9

The second season commenced in February last un-der the management of Ole Bull & Co., and closed in June under that of another committee of steekholders. During this season of about forty nights the price was The third season, the one just concluded by Mr. Paine, commenced on the 1st of October last, with the following scale of prices: "boxes, parquette and balcony, \$2; second circle, \$1; amphitheater, 50 "cents." Subsequently they were reduced to the fol-lowing standard, with which the season closed: "admission, \$1; second seats, 50 cents exica; amphitheater 25 cents." At the commencement of the season now terminated

the announcement of Mr. Paine's augmented prices was favorably received by some of the press, and commended and defended on various grounds, the chief o which was the assumption that the mass of the people have nothing whatever to do with the aspport of Italian Opera, and that the experiment of affording it at a cheap rate had been frequently tried and had alwas failed. As all our sympathies are democratic; as we are believers in cheap music equally with cheap newspapers, cheap backs, cheap governments and all other good things that the people should enjoy; as we deemed the statement quite erroneous that the experi ment of cheap Italian Opera had ever been fairly tried and had failed, as we considered the special plan of Mr. Paine unlikely to specced, and feared that repeated failures might dishearten even the most hopeful and generous like himself, and prevent the chances, such as they are, of establishing an Opera house-for these and many other reasons we were disposed at the time to examine and refute the positions assumed. We refrained, however, then, and while the season was in progress, from publishing anything on the subject from a desire not to otherwise than encourage such an attempt already commenced. But if rumor is right, notwithstanding Mr. Paine's great liberality and firm hand, the season, like all preceding ones at the same establishment, has failed to remunerate, in a moneyed way, the manager. Italian Opera, therefore, as at present conducted, cannot be called an institution in New-Yerk, but its existence is due solely to the pluck and pocket of a manager.

We however are not surprised at the disastrone

results of the fresh attempts to found the Italian opera in Fourteenth street as a semi-exclusive institution on the London plan of playing three times a week less than half the year, at prices double, treble, quadruple, and even sextuple those of the theaters. A like result has attended nearly every one of the several similar attempts made in this city during the past thirty years; while during the same period theatrical management has generally been a regular, successful and prefitable business. The main causes of the success of the latter and failure of the former may be thus stated:

Theatrical managers as a class in this city do steady, safe and profitable business. They sell amuse ment for the mass of the people, at old-established stands, well situated in great thoroughfares. They charge cheap, fixed prices, within the means of all customers. Their places of business are open six nights a week during nine-tenths of the year. public, always sure of finding the shop open, the goods displayed, and the prices unaltered, sequire the habit of dropping in to make purchases, and in time each manager thus secures a good run of custom. Occasionally, in seasons of general depression, theatrical-amusement sellers, like other merchants, are overtaken by calamity; but in the long run their profit and less account snows a paragree on the right sine of the ledger. Presperity with them is the rule

Italian Opera managers, as a class, in this city do an unsteady, unsafe, unprofitable business. They sell an amusement which the great mass of the people are told they cannot appreciate or will not support Their shops are away from great thoroughfares and never become old-established stands, but after successive failures are converted to other uses. They charge high and ever-varying prices, far above the means of many who might be customers. Their doors, instead of being always open, are only so three times a week for a few months and at no fixed periods. The public have to search first to find the place of business, next to dis cover if it chance to be open, and thirdly to ascertain the cost of the goods and calculate whether they can afford to purchase. The public generally does not choose to take so much trouble, and so their custom is bestowed on the theater and withheld from the opera

The success of a place of amusement depends on its location, construction and management. Location at the busiest point of the greatest thoroughfare of the city is one of the most essential elements of success. Yet we find Church street, Astor place and Fourteenth street chosen successively as sites for Italian Opera Houses. Of these, the one at Astor place was the least exceptionable. Such choice localities as Richmond Hill and Castle Garden were likewise the fields of several regular campaigns and irregular skirmished of the Italian operatic forces. The sites of all the theaters in New-York have, on the contrary, with the exception of Burton's, -which was built for an Italian Opera House-been chosen in the heart of the two great thoroughfares, Broadway and the Bowery. So, too, have all those of all the Concert-hall and Exhibition-rooms, negro-minstrelsy inclusive. In every kind of retail business wherein the purchaser is the actual consomer, the location of the stand on busy thoroughfare is of the first importance. The value of a shop is in the ratio of the number of people who pass it-actually pass its very doors-and may chance to be tempted to enter it. The greater number who pass on the west than on the east side of Broadway make the greater value of property on the west side. A shop under the St. Nicholas Hotel, in Broadway, rents for \$4,000 or \$5,000; a shop in the same Hotel on Spring street, a few paces from Broadway, probably rents for \$400 or \$500. How much of Stewart's custom would have been obtained had he built his palace-shop in Fourteenth street, near Third avenue? What would the St. Nicholas of Metropolitan be worth in the same position? A sliopselling amusement, then, must be well placed, and surely the Academy has not that advantage, but is sadly out of the way. From the Wall street, the Fulton, the South, and the Jersey City ferries, lines of stages pass all the Broadway theaters, setting down passengers at the very doors. These stages equally cenvey passengers to and from every point north, east and west, through Canal, Grand, Spring, Houston, Bleecker, Amity, Eighth, Tenth, Eleventh and Fourteenth streets west, and Fourth avenue, and Broadway above Union-park. But not one of all these fine actually passes the Academy of Music. Hundreds of thousands of people live on these omnibus routes, and go when they please to and from the various theaters on Broadway. How these considerations were lost sight of in choosing the place for the Academy is a maryel. The next great error was putting the Academy on a

lot too small to allow the construction of an auditorium of the half-moon shape, and consequently forcing the architect to adopt the nearly old-fashioned horse shoe form. Owing to this form, instead of completely senting four to five thousand persons, which the stock holders stated would be its capacity, the seats which Command a reasonably good view of the stage are about 1

twenty-five hundred. There are, it is true, four thousand seats, so called, but of these in the fourth tier six to eight hundred command no possible view of a single square foot of the stage, or a performer occuying any position on it. We mention these drawcks to success at the Academy of Music, which had heir origin with the proprietors, and in some degree must ever exist. Let us now inquire what its managers have done to render it popular, to afford opera at moderate rates, and to insure their own success. We believe there is no fashionable class in this city

cossessing the ability, or if possessing it none with the ultivated taste and the disposition to support the Academy as an exclusively Italian Opera House, at prices of admission three to four times greater than hose of our theaters. We are not prepared to assert the probability of its being supported as an exclusively Italian Opera House, giving performances only three times a week for a portion of the year, with any scale of prices, high or low. The exerbitant rent of that ouse, and expenses of performance given only three times a week, probably preclude the attempt to offer them at low prices, as we shall show when examining them in detail. But we are prepared to assert that no trial of the democratic low-priced plan has been made in this city, and especially none such has been made at the Academy, the lowest-priced admission for good secured seats there having been \$1 50, and even 83 having been at one time charged. We are aware of the 50 cent performance at Midnimmer in a sweltering barrack called Castle Garden-a place utterly unsuited in location, and from the want of scenic illusion and resource, to the purposes of a theater. We are aware also of a game of cutthroat played for a short Winter season by two Italian Opera Com-panies, in opposition at Niblo's Garden and the Astorplace Opera House, both charging fifty cents admission. These are constantly referred to by the upholders of the high-priced plan as proof that the cheap plan has been tried and found wanting. But the Castle-Garden affair proves nothing, and even London could not support two rival Opera Companies when the experiment was there tried.

In London, the plan of giving Italian Opera for a season of five months, twice or thrice a week, at very high rates of admission, was adopted because the nobility and gentry renting all the boxes for the season did not desire to attend oftener and were willing to pay for their exclusiveness; and did not wish their ouse, when closed for their Opera performances to be devoted to other purposes. Consequently, each performance-as a year's rent of about \$40,000 and five months' salaries had to be paid out of sixty nighted receipts-cost about twice or thrice as much as if the performers had been engaged like those of other theaters, by the year, to appear every night, and the rent had been paid from the receipts of 313 nights instead of 60. In every attempt to establish the Opera in New-York, this London plan has been imitated. But on the contrary, the Drama has been rendered popular; admission to theaters, formerly \$1, is now fifty cents. The Opera here thirty years ago was \$2, and at the commencement of the last season in the great house built to cheapen and popularize it, it was still \$2. What it may be next season, no one knows.

There are now here eight theaters, giving upward of two thousand performances a year. An almost equal number have been in existence, and hardly ever less than half as many have been open, at any period during the past thirty years. In that time there have been given 45,000 performances. In the same time the number of Italian operatic performances has been, as nearly as we can calculate, less than 1,300. In these thirty years there have been 9,360 acting nights; so there has been, on an average, one performance of Italian Opera every seven acting nights, notwithstanding that four opera-houses have been built—the first of them more than twenty years ago—especially for the performance of Italian Opera. At this rate of progress, the Italian Opera will hever become an established popular institution, and the acceleration has been scarcely perceptible in the fifteen months the Academy has been in existence. During these fifteen months there have been 390 acting nights, or nights exclusively of Sundays. Some of our theaters are open every acting night in the year. Others are closed for one or two months in the Summer only. Taking them altogether—including those denominated Museum, Gardens and what not they give performances on sine-tenths of the acting theaters, the rent up to this time would have been derived from the receipts of 350 performances; that being nine-tenths of the acting nights from the date of its opening. Within that period, however, as we have hown above, there have been only about 190 performances, divided into three seasons, under five sets of managers, with five changes in the scale of prices of admission: all of which proves that there has been no fixed system of management for establishing Italian Operas at the Academy, but a vacillating, experinental course to determine by a slidir eventually the public could bear.

Having shown the value of the efforts of the stockolders of the Academy of Music in the cause of art, as exhibited in the erection of that building; let us in quire how they have fostered it since, and in what degree they aid the manager. An Academy of Music, a great national school of lyrical art, such as that purports to be, should be furnished or equipped with a stock of scenery, a wardrobe and a musical library sufficient for the performance of all standard works, ithout taxing the manager's pocket for their procurement, From \$50,000 to \$100,000 ought properly to have been invested in this manner, and the manager only required to pay interest and wear and tear. But the Academy opened with a stock of twelve scenes, sufficient only for the performance of two or three perns; this we believe has been the sum total of the ntributions of the proprietors toward supplying its scenic and academic needs. A rent of \$24,000 per annum is the modest sum asked from a manager who is expected to give performances on about one night in three or four, taking the year through, and beside, the stockholders claim admission free to 200 of the best seats at every performance. Last year the performances amounted to about 100 at an average of \$1 50 admission, making the additional rent \$30,000, or the total at least \$54,000 a year, for a building which cost \$335,000. We should imagine that getting 16 to 17 per cent for their money is not supporting the Opera at any great damage to the steckholders' pockets.

At the commencement of the last season there eppeared in a journal which devotes much attention to musical affairs. The Courier and Enquirer, an article upon Mr. Paine's plan of management and prospects, containing a statement of the names and qualiations of his artists, their salaries, a list of all other weekly and monthly expenses, &c. The object of the article was to make it appear that the Italian Opera was not, never had been, and never would be sunported by the people; that whenever offered at cheap prices, it had failed; that Mr. Paine's expenses would be \$21,230 a month exclusive of rent, interest and insurance; and that his determination to advance the price of admission to \$2 was not only justified, but laudable. We find, nevertheless, that before the season was over, Mr. Paine deemed it necessary to reduce the prices one-fourth and one-half, thereby acknowledging that the people had something to do with it, and seeking at the eleventh hour to enlist ther sympathies. From this article we make the fol-

lowing extracts:

"There could not be more erroneous notions upon this subject than those which are generally entertained by the public, and which we regret to see are encouraged by a part of the Press which knows or ought to know better. First rate performances, at low prices, are called for, that the support of 'the mass of the people may be obtained, and the establishment of the Italian Opera in New-York be thus secured. Those who make this demand and this promise must be deplorably ignorant or willfully perverse.

"Italian Opera is a luxury which 'the mass of the people' do not want to buy, and for which those who do wish to enjoy it must pay accordingly. Such it has ever been and is, and, for a long time at least, such it will be. It is needless to increase the size of Opera Houses and diminish the price of tickets: the Astor Place Opera House was large enough to hold all the people who want to pay even a delay a ticket to hea

Italian Opera tin toe a week through a season of fire

cipal artists are the on. T outlay of much moment is conducting an Opera: faut there was never a greater mistake; and that our reactor may form a just idea of this outlay, we lay before the m the following authentic Opera: nights.
It is usually supp need that the salaries of the protatement of the necessary expenses of an Italian Opera in New-York; based upon the judicious

#5.0 of 2 Gas med.

400 of 8 Usbers.

160 of 3 Doorksepers.

20 of 3 Policemen.

20 of 1 Treasurer and Officer.

37 50 Runner to press.

20 of 3 Trailors.

20 of Bill-posting and distributing.

70 of Hair-dressers.

3 (6) 18 (6) 19 (Advertising to the Advertising the Advertising to t 21 00 man and boy This table of expenses, it will be seen, shows a

"This table of expenses, it will be seen, shows a monthly outlay of \$13,330; but it is still deficient in several important items, namely: the salaries of a contralto. (\$800); another tenor. (\$1,000); another baritone, (\$200 each); all of which are necessary for the proper conduct of a season of Italian Opera, and which raise the expenditure to \$16,530 per month, exclusive of rent, interest, and insurance.

"The salaries of the Prima Donna and First Tenos, it will be seen, are rated at \$1,300 each per month; but, Madame de La Grange and Signor Mirate received last season three times that, or \$3,600 each per month, raising the monthly expenditure to \$21,330 per month, exclusive of rent, interest, and insurance."

According to these statistical details of The Convice and Enquirer, the monthly expenses of the Opera at

and Enquirer, the monthly expenses of the Opera at the Academy have been \$21,330, exclusive of rent. There have been three performances a week, or thirteen a menth. This gives a nightly expense of \$1,641, beside rent. As we have before shown, there ween about 100 performances last year, and the rent was \$51,000, or an average of \$540 a night; which, added to the \$1,641, gives the expense of Mr. Paine's season as \$2.181 a pight. Having new shown what Italian Opera costs as pec-

formed upon one third of the acting nights of the year; n a house devoted exclusively to it, by a company cogaged by the week or month for short seasons, let us examine what it would cost given in conjunction with English Opera or other not more expensive entertainments, such as ballet and Ravel-like pantomime, in the same house, open, theater fushion, every acting night; and if we show that 313 performances could thus in a year be afforded, including 150 of Italian Opera in a style equal to that in which it is now presented-the whole 13 performances costing little more than the 100 are now said to cost—to ask why the Italian Opera may not in that manner be really established and find ite support from the much-abused " mass of the people" by offering it to them at prices of admission within their means.

How this might be accomplished we will attempt to

show. We are not sure that any Italian Opera manager has taken up the business here as a merchant enters upon one of equal magnitude, investing a sufficiently large capital, laying out plans for business years ahead, and making provision for possible losses as well as probable profits. On the contrary the Opera has been expected to pay its way month by month, or explode periodically. A manager to form a company perfectly should pass a year in Europe traveling about to hear artists on the stage, and to make cagagements, commencing when existing contracts should expire. This is the way in which good artists might be sought out, and if engaged for a long term, say one, two or three years, secured at salaries a half or third of those new usually paid. The American manager, on the contrary, generally goes or sends his agent to Europe a few months only before the commence-ment of his brief season. He must make his selection from the artists at the moment unemployed, whose qualifications he must decide upon from hearing them sing with the accompaniment of a piano; because others whom he hears upon the stage in character are under engagement at the time. A theatrical manager could hardly make a good selection of a company from hearing them read seated at a table, and an opera manager cannot very well decide upon a prima donne's n a parlor singing Casta Diva. Yet such is the macner in which contracts are made. We are speaking now of what generally happens; of course there are xceptional cases, and American managers and their gents have frequently secured artists of rare powers at very moderate salaries. We will suppose a manager at this moment forming

company to perform Italian and English Opera co alternate nights, at the Academy of Music, upon every acting night of the years 1857 and 1858, and with adequate capital securing the services of artists for the whole term. We believe, with good judgment, as Italian company of principal singers in every respect an English company equal to any that has appeared in New-York, could for that period be scoured, and all other salaries and expenses, even including the \$54,000 a year rent, be paid and the nightly expenses not exceed \$975. For it must be remembered that, with the exception of the double set of principal singers, hardly any more people need be employed or higher salaries need be paid for six performances a week than for three. The additional expenses being only door-keepers, ushers, policemen, supernumeries, carpentes, gas, fuel, bill-printing, and a few insignificant items. The monthly expenses may be estimated thus:

One Prima Denna....\$1,000 One Prima Denna......\$ Second Tenor .. One Second Bass. 100 Total \$2,000
SALABIES AND OTHER EXPENSES COMMON TO BOTH COMPARIDA.
Fifty orchestra \$3,000 Three Boorkeepers \$120
Forty chorus. 2,000 Three policemen. 120
Leader. 500 Tressurer. 200
Leader. 100 Three salors. 120
Chorus master 100 Three salors. 120
Stage manager 100 Bill posters. 120
Two vec expenters. 400 Hair dressers. 120
Call boy 20
Frojerty man and boy 70
Call boy 60
Two servants 60
Siage doorkeeper 20
Two servants 60
Siage doorkeeper 20
Two servants 60
Rent. 200

Nice under 200
Rent. 200

Rent. 200

Total . 200

**Special Comparison of Compariso \$ 25,240

of principal singers upon those which were actually paid to such artists as Bonsio, Tedesco, Steffanoni, La borde, Salvi, Benedetti, Badiali, Susini and others of equal grade, rather than the probably much reduced ones at which artists of equal ability could be secured by good management, and taking time by the foreock in the manner we have indicated, and calculated with regard to all other salaries and expenses on the most liberal scale, the monthly expenses add up \$25,248, or \$971 a night, 26 acting nights to the month n the above estimate a rent is calculated at the caor-mous sum of \$54,000 a year. But if the stockholders would be satisfied with ten per cent a year for their investment and take \$33,000 rent and supply the house with \$50,000 of scenery, wardrobe and music, charging 20 per cent rent for that additional, the item of \$2,000 a month at the close of the above estimate would be reduced nearly one half and the nightly expenses would not exceed \$870.

The receipts of the New-York theaters now amount to over \$2,000 a night, six nights a week, exclusive of any receipts of opera houses or concerts. The Italian Opera expenses alone were said to be, according to the statement we have given from a cotemporary, at the rate of \$25,000; about the same amount as, according to our calculation, two companies, the foreign litalian and the popular English, could be supported. The reader may judge from this of Italian Operation The reader may judge from this of Italian chances of success, based on the continuance of the present system with high prices, in comparison with that we have indicated or attempted at very moderate